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First Book

MONOPHONY

MUSIC-EDUCATION

AN OUTLINE

BY

CALVIN BRAINERD CADY

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"The kingdom of God is within you."
JESUS.

SECOND EDITION

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TO ALL THOSE STUDENTS
WHO HAVE BEEN
HIS FAITHFUL AND LOVING HELPERS,
THIS LITTLE WORK
IS GRATEFULLY DEDICATED BY
THE AUTHOR.

PREFACE.

THE genesis of Music-Education, and the series of books intended to outline its objects and processes, is not to be found in the author's interest in music or music-study. They spring from his interest in the broader, deeper, more primal problem of education, and from his constantly growing conviction that simplicity, absolute truthfulness, and spiritual consciousness in every aspect of human thought are the prime needs of the hour in all educational work.

The development of any specific mode of thought should be the demonstration of a true education. Education means, to the author, revealing to the child, and leading him to exercise, his God-given capacity to conceive and express, that is, make manifest in thought and deed, all pure idea; to unfold the kingdom of God, all good, in the individual consciousness. This means conceptive development, and it must exhibit the qualities of truthfulness, purity, clearness, concentration, endurance, persistence, logic, and unity. It must present an ever in-

creasing capacity for large, independent, synthetic grasp of an idea, coupled with a corresponding ability to develop and bring to manifestation all the essential details of any idea thus synthetically conceived.

Perhaps no object of study affords greater opportunity for unconscious untruthfulness than music, because it is so easy to mistake objective manifestation in the form of piano-playing, violin-playing, voice-playing, for *music-conception and expression*. It is as though we should mistake the free-hand drawing of beautiful geometric figures for a demonstration of geometric conception and expression. On the other hand, no mode of thought makes greater demands upon the exercise of all the essential elements of conceptive activity than music. In fact, because of its very abstract nature, it is to no small degree a greater test of conceptive acumen than most of the studies in the school or college curricula; and for this very reason any sham work (in this case mere pianizing, vocalizing, or violinizing) is more easily detected by those who know what music-conception really means.

Music-Education, therefore, has for its object, musically considered, the effort to elevate music-study to its rightful place in the economy of education. It starts out with the assumption that musically and educationally, the real object to be attained is not pianizing, vocalizing, or

violinizing, but the conception and expression of ideas: and not ideas in an indefinite or indefinable sense, but definitely and definably music-ideas. It makes a clean-cut distinction, also, between the mere perception of externals, — such as writing and reading of symbols, naming of tones and chords, memorizing terminology, grammatical analysis, mechanical gymnasticism, and nebulous imaginings about music and musical works, — and pure music-conception (that is, the actual forming in thought of that abstract idea called music) and music-technique and expression.

But however essential the object just mentioned may be, it is not the primal aim of music-education. It assumes that every child, woman, or man should go out from the discipline of music-study, as he should from every other study, and exhibit all the qualities of true education, the "leading out" of strong, healthy perceptive and conceptive power, — a power capable of application to all research, equal to the emergencies of any problem of thought, and purified by the highest spiritual ideals. From this conception of the problem of education, and the relation of music to that problem, has sprung the system and mode of music-study designated by the term "Music-Education."

This Outline of the most elementary steps in music-education was sketched some four years

ago to meet the needs of the author's private and normal course students. An exhaustive treatise had been contemplated; but the author's growing desire, and the seemingly urgent educational necessity of this time, to keep the work of Music-Education from falling into incompetent hands, to prevent a dead and formalistic process and method, and to incite teachers to individual artistic and scientific methods, led to the abandonment of an exhaustive treatment of the subject, and to an effort to present the objects and processes of music-education in a simple outline only, entering into details sufficiently, however, to properly illustrate the principle and general objects and processes of study.

It may be well to correct some misapprehensions of the work which is to-day definitely associated with, and designated by, the term Music-Education.

Music-Education is not a "Kindergarten method," as that term is too commonly misused. Nevertheless, the first steps of this Outline are perfectly adapted in principle, subject-matter, processes and practice, to either the Kindergarten in its best estate, or the kindergarten stage of music-thought.

Nor is music-education designed merely "to lay the foundation," as some, through misapprehension, affirm. On the contrary, while it does lay a solid foundation, and would be valueless

if it did not do that, it will also lead to the attainment of the highest artistic conception and expression, if its rhythmic, harmonic, and melodic teaching, and its technical principle and processes be *faithfully worked out.* In this aspect, as truly as in respect to its elementary aspect, Music-Education is not an experiment, but has been abundantly tested and demonstrated.

While in this Outline the practical relation of Music-Education to pianistic expression of music is particularly shown, Music-Education is not confined to the needs of the pianoforte teacher of music. Its scope is broader than any special instrument, because it aims at the development of that which lies back of all objectification — the *conceptive development of music-idea itself.* Hence it has been proven to be of value to all teachers of music; and its technical principle, to all instruments — voice, violin, etc. It has also been proven to be of special help to Kindergarten and public-school teachers of *music.*

Although the Outline is especially written for teachers, the author believes that parents will find it sufficiently clear, even though they may have little or no technical knowledge of music, to give them a comprehensive view of the problem of at least elementary music-study and expression, and its relation to the broader subject, the general education of the child.

In respect to the parents, the Outline is fur-

ther intended to perform a more important function by enabling those who have the necessary knowledge of music to undertake, themselves, the music-education of their children, or help the regularly employed teacher by supervising the children's home-study.

Music-Education is not "a method" — especially not "a method" to which any personal name may be attached. It is the logical development, in the individual consciousness, of music as idea and mode of thought, from its most incipient cognition to the highest artistic attainment. This involves a logical rhythmic, harmonic, melodic, and technical system, governed by a definite principle and by a science and philosophy of education and pedagogy based upon the infinite Principle and laws of all mental activity and development.

It is not intended to present in this book the system of rhythmic, harmonic, and melodic thought, the philosophy and principle of technical development and expression, or the educational and pedagogic philosophy, science, and ethics from which this Outline springs. The purpose of this first book is to outline the *subject-matter* of music thought and education simply in its most elementary, viz., its monophonic aspect, and to illustrate processes for its development in the student's consciousness.

It is in place to state, however, that the edu-

cational and pedagogic philosophy, science, and ethics, as also the musical ideals, upon which the author's understanding of the problem of music-education is based, do not spring from the physiological psychologies of the day, although he spent many years in theoretical and experimental study along the lines they mark out. Whatever is true and helpful, either in the pedagogic and educational philosophy and ethics, or in the musical ideals of Music-Education, is the outcome of fourteen years of study and demonstration of the Ontology of Christian Science, which takes for its only and absolute Principle the divine "Mind which was in Christ Jesus."

Most gladly, therefore, does the author acknowledge his debt of gratitude to Mary Baker G. Eddy, Discoverer and Founder of Christian Science, through whose life and works there came to him a glimpse of the possibilities in that education which is the resurrection of head and heart and body, out of the "mind of the flesh"; that education which is the revealing of the sons of God — infinite Intelligence; an education which heals intellectually, morally, and physically.

To all the students and workers who, out of their experiences, have furnished many invaluable suggestions and helps in the development of practical processes in Music-Education,

most grateful acknowledgment is hereby tendered; but a deeper sense of gratitude is awakened by the untiring, impersonal, unselfish efforts of so many students to determine more clearly and positively the relation of music as art to the general problem of education, and to lift music and its study out of the slough of sensuous conception, vanity, false ambition, and self-aggrandizement, into a pure, healthy, invigorating intellectual, moral, and spiritual atmosphere.

To the works of the late John W. Curwen, founder of the Tonic Sol-fa system and movement, grateful acknowledgment is made for the earliest practical hints on processes in music-study and development.

The fruit of practical experience, the author offers this little work as a contribution to the science and art of pedagogy, with the hope that it may be of practical help to at least some teachers of music and students of pedagogic science and art, and awaken thought in others.

THE AUTHOR.

Boston, Jan. 27, 1902.

CONTENTS.

I.

PAGE

Preface vii
Prelude 1
Music a complex idea 1
Education is conceptive 2
Outline pedagogically sound 2
No "Royal Road" to mastery of notation 3
Technique of music-education 3
Bane of "higher education" 4
Teacher's function 5
Requirements of pedagogic work 5
Qualifications of teachers of music 6
Rhythmic, harmonic and melodic system 7
Order of study 7
Pedagogic artists 8
Function of the blackboard 8
Memoranda 9

II.

Awakening of music conception and expression 10
Pure voicing of melody 13
Coda 14
Interlude 15

III.

Song-improvisation and singing 17
Awakening of rhythmic perception and conception 17

IV. PAGE

The keyboard and melodic progression 20
The pianoforte and music expression 22

V.

Further development of melodic progression 24
Consciousness of rhythmic progression 25

VI.

Relation of keyboard to the written symbols 27
To bring out the necessity for singing with the fingers . . . 28

VII.

Further development of singing with the fingers 30
Analysis of the incidents of tonality (key) 32
Relation of the keyboard to these key-incidents 35
Melodic notation 36
Sight-reading. 38

VIII.

Development of an understanding of verse-rhythm and measure-rhythm 40
Rhythmic notation 45
Development of a harmonic and rhythmic technique . . . 48
Home studies 53

IX.

Completion of tonality 54
Class studies 56
Names and signs for tones and tone-strata (G-clef) 56

X.

Forms of measure 58
Elementary understanding of melodic form 60
Technical studies 62
Home studies 64

XI.

PAGE

Perception and conception of minor mode of key 65
Class studies 67
Study of tone-strata and notation (F-clef) 67
Class studies 68

XII.

Further development of rhythm and its notation 69
Class studies 70
Technique 71

XIII.

Postlude 73
Relation of parents to child and teacher 73
" " to the home study 75
Frequency of lessons 77
Relation of music-study to school studies 78
Class and private lessons 78
Time necessary to complete the outline 78
Polyphonic study 79
Teacher's material 79

MUSIC–EDUCATION.

AN OUTLINE.

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I.

PRELUDE.

Take great pains to play simple pieces truthfully and beautifully.

SCHUMANN.

Important

MUSIC A COMPLEX IDEA.

THIS Outline of the development of music-conception is not intended to show how to "make music easy" for the child. Music is an exceedingly complex idea, and as an object of thought, can no more be made easy, in the ordinary meaning of that phrase, than can mathematics or astronomy.

Nevertheless, while music may not be made *easy*, it may be presented in such accord with the logic of conceptive development as to make the study not only interesting in the highest degree, but also exceedingly profitable as a factor in education, view that subject as broadly as we may.

EDUCATION IS CONCEPTIVE.

To the author's present understanding of the educational problem, conception, that is, the immediate unfolding of idea in thought, is the educational salvation of the child in respect to every phase of its human consciousness.

Until perception, that is, the mere recognition of mathematical idea as a fact, passes over into conception, that is, the unfoldment in thought of the mathematical idea itself, the mathematician is not born. Until music as idea is conceived, formed in thought, the musician is unrevealed.

This Outline, therefore, is the result of a practical study of the conceptive development of children of all ages, and of experimental researches into the logic of music-thought. This study has been carried on for many years, in order to discover the principle and processes by which the child may be brought into a logically conceptive relation to music as idea, — "immediate object of understanding" (Webster).

PEDAGOGICALLY SOUND.

That the principle and processes herein set forth are pedagogically sound, is abundantly proven by the fact that, when they have been intelligently applied, a genuine and healthy interest has been awakened in the child, especially in the supposedly unmusical child; a sturdy, sound musicianship has unfolded, even when psychology

has decreed the absence of the musical faculty; and, what is of greatest moment, the development of a general capacity for persistent, concentrated and unital thought has followed.

NO "ROYAL ROAD."

This Outline is not the result of any effort to find, hence does not pretend to present, any "royal road" to the mastery of a notation necessarily complex; but it does strive to present the subject of notation in its proper relation to the music-ideas to be represented. Hence the mastery of symbolism follows as rapidly as music-conception is developed.

TECHNIQUE OF MUSIC-EDUCATION.

It is a scientific truism which Mazzini utters, when he says that "all action is the incarnation of idea." He applied it to sociological and political activity, but it is just as true in the realm of so-called physical activity. The initiative, as well as continued government, of any action that is to serve as externalizing agent, must, therefore, be the idea of which that action is to be the incarnation. The initiative or motive of all kinds and modes of action for the objectification of music, must be music itself, viz., melody, rhythm, and harmony. Beautiful qualities of tone, separated from music, may not be substituted, since the motive of tone-quality and dynamics is the letter and spirit, head and heart, of music as idea.

Tone is that mode of thought by which music is identified, formed, in consciousness. It follows, therefore, that the truth and beauty of the music-idea must involve all qualitative and quantitative elements of tone-thought, and be the motive and government of all modes of action for their objectification, their incarnation. The *technique* of music-education is based upon this understanding of the relation between music-conception and action, be the specific instrument what it may. Every effort is made, therefore, to develop a conceptively logical relation of all activity to music-conceptions; and the understanding of the infinite Principle of all thought and action, and an intelligent application of the rules and processes herein outlined, will result in a free and harmonious unity of thought and action.

There is, therefore, neither desire nor effort to avoid, in Music-Education, the earnest, persistent thought necessary to the mastery of a technique that is requisite to express so complex an idea as music. On the contrary, greater demands are made upon all the elemental activities which constitute what is commonly called technique.

BANE OF HIGHER EDUCATION.

Superficiality and novelty are, according to the author's present understanding, the bane of much of the so-called "higher education" and "new thought." Hence no one should look to this Outline for

anything startling or novel, by which to secure or retain the attention of the novelty-pampered youth of this generation. Nevertheless, it is hoped that the real teacher will find that through simplicity and the logic of development the pathway in music-education is made at least less crooked for the little feet.

TEACHER'S FUNCTION.

The function of the teacher, stated in the simplest terms, is to reveal to the child, and to lead it to exercise, its capacity to discern, conceive, and express in thought and action all pure ideas; in other words, to lead the child of any and every seeming age to prove the scientific fact that "the Kingdom of God — the whole Kingdom — is within" the individual consciousness.

The teacher's office is no sinecure, therefore, and the fulfillment of his function involves the broadest preparation as well as most arduous study in order to skillfully and successfully apply the science and art of teaching.

REQUIREMENTS OF PEDAGOGIC WORK.

All pure pedagogic work demands the educated teacher, not alone in the sense of possessing general and specific knowledge and culture, but more particularly as possessing a well-developed capacity for clear, continuous thought, and the power of keen penetration into the principle and essence of every subject he may profess to teach.

Pedagogic work requires of the teacher the broadest and deepest conception and understanding of the nature of education; clear insight into the processes of mental activity and development; keen perception of the errors of thought to be uncovered to the student, and the greatest facility in discovering the truth of thought that shall make void such errors.

QUALIFICATIONS OF MUSIC TEACHERS.

This Outline assumes that the real teacher of music, equally with the teacher of Greek or mathematics, is engaged in the work of education, and it therefore calls for the teacher and the educational work above described.

It is commonly understood that mathematics can be taught only by a mathematician. It is equally certain, if not commonly understood, that only a musician can teach music. Hence this Outline of music-education assumes musicianship as a necessary qualification for its understanding and application. But musicianship in this case involves more than the merely artistic sense, that is, the capacity to artistically conceive and express music. Musicianship must also include the understanding of the science of music, and its embodiment in a logical rhythmic, harmonic, and melodic system, with an appropriate terminology and notation.

RHYTHMIC, HARMONIC, MELODIC SYSTEM.

The rhythmic, harmonic, and melodic system upon which this Outline of music-education is based, is the result of a long and *de novo* search for the essential and elemental music-ideas, and their logical unity and development. In working out a logical, unital system, differing in some points from all others known to the author, it is quite natural that he should find himself at variance with the accepted conceptions and definitions of at least some of the terms in common use. It is also quite natural that, notwithstanding every effort to retain the generally used terminology, some terms would seem to be needed not only to more clearly designate ideas for which names already exist, but also to specify ideas for which other systems do not provide.

Any practical understanding of the principle and processes of the music-education herein outlined, involves, therefore, a clear conception of the music-system from which this Outline springs, its terminology, and the principle of its technical manifestation.

ORDER OF STUDY.

The subjects of study are not to be taken in the *letter* of the order here given, but in the *spirit* of logical development. That is, the important elements of the subject-matter of thought are presented in the order of the average child's mental state

and development, experimentally discerned, but the individuality of unfoldment may lead to quite a different order of presentation without going outside or beyond the subject-matter herein included. Nor must the processes given be taken as so many recipes, but simply as illustrations; to be modified, or substituted by others, according to the immediate needs of the student.

PEDAGOGIC ARTISTS.

Every teacher, every pedagogic artist, must understand his or her freedom in the application of the law of development, and not dwarf the growing thought with the swaddling clothes of a letter-formalism. This freedom rests upon the understanding of the principle and spirit of the illustrative processes presented. Every one who thus works will never degenerate into a mere drill-master or perfunctory teacher, but will become just as truly an artist, a pedagogic artist, if you please, as painter, poet, or musician.

For such artists, of any and every degree of attainment, this Outline of music-education is written.

THE BLACK-BOARD.

The blackboard is an indespensable tool in the demonstration of music-education. In presenting rhythmic proportions, in symbolizing form, illustrating the qualitative and quantitative elements of interpretation, defining the various qualities of legato

and staccato articulation, and inciting thereby to varying and characteristic modes of interpretative action, the blackboard is invaluable. To learn to use it skillfully and artistically, to make it sing in such a manner as to awaken the initiative to musical thought and action in the student, requires much study and practical demonstration.

For students to write music upon, it is much superior to any kind of pencil tablet, and there is nothing which quite takes its place for the first efforts at rhythmic picturing.

MEMORANDA.

In the practical application of the work, questions will arise in connection with special subjects; many interesting side-lights are sure to present themselves; special illustrations, or modes of presenting some subject, will be suggested; many students are certain, sooner or later, to give out curious, valuable, interesting, and entertaining ideas, individual or peculiar ways of doing things, original poetic or musical effusions, and pedagogic hints of real value. The teacher will wish to make notes or memoranda of all such matters and experiences.

To enable the teacher to make such memoranda at the moment, and in connection with the immediate subject of study, every other page has been left blank.

II.

MUSIC INITIATIVE AND EXPRESSION.

OBJECT I. To awaken the child to the consciousness of his capacity to conceive — to form in thought — and express music.

This involves the awakening of the spirit of song, since melody is the simplest music-idea. Song, at this point, should be the expression simply and solely of the child-consciousness. By child-consciousness is meant the unity of the child-life as intelligence and affections, — in common parlance, unity of head and heart.

PROCESS. **a.** 1. Find out what the child loves, what it is deeply interested in, whether it be flowers, dollies, bumble-bees, skates, horses, or steam engines.

2. Awaken the imagination, and, if possible, get the child to put into a poetic phrase some thought about that in which it is interested. This may be very crudely expressed, as, for instance, when a little six-year-old said:

Pink roses grow on green bushes.

This can be quickly moulded into a rhythmic form, and we have:

On bushes green pink roses grow.

3. Ask the child to sing a song for the words. That is, lead the child to sing its own melodic conception of the poetic thought. Thus through poetic thought and imagination awaken song.

The results of these efforts may be very crude specimens of song, but they will be *real* songs to the child, — songs expressive of the child imagination, affections, love of goodness and beauty.

The teacher's task lies in the effort to mould the crude melodic thought into clearness, purity, and loveliness through the simplest rhythmo-harmonic backgrounds, expressed in beautiful qualities of tone. That is, by means of the pianoforte, complete the music-picture through harmony and rhythm.

b. Give to the child, aurally, songs with words.

The words should first be learned, bringing out their poetic character, and the feeling for their rhythmic swing and sway. If this is clearly done, the child will easily catch the melody through feeling its rhythmic and poetic at-one-ment with the words.

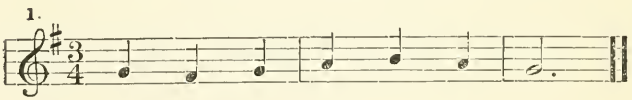
Of course the term rhythm is not to be used, nor any *conscious* idea of it brought out. Simply through utterance get the child into the swing of the words.

Poetic sentences with strong, clear rhythm should be chosen.

Notice that poetic sentences, not poems or stanzas, should be chosen. A couplet might not be too long in some instances. The object is to keep the melodic thought within the grasp of a first or second hearing, so that unity of melodic conception shall be established at the very beginning of music-thinking.

c. Give melodies to the child, aurally, by voice or instrument, for which the child is to endeavor to construct its own poetic interpretation. In other words, let the child invent poetic sentences to fit the song.

Thus through song awaken poetic imagination and utterance.

Illustration : — For the following melody,

a little six-year-old proposed the phrase :

Dear little dolly, wake up.

In playing the melody for the child no intimation of the rhythm was given.

OBJECT II. To develop a pure voicing of melody.

A pure melodic conception will bring out a pure voicing, since tone is the necessary thought-form of melody. But since most children do not at first conceive melody purely, the initial effort to sing is usually made with the speaking voice. The speaking voice, however, is not the singing voice; rhetorical utterance is not musical utterance. If one might so express it, vowelized sound is not vowelized tone. The first point to be gained, therefore, is to get the child to distinguish between *speaking* songs and *singing* songs.

PROCESS. a. 1. A simple appeal to the child not to talk but to sing the melody, especially if the appeal is accompanied with the awakening of consciousness to the definite beauty of some poetic idea, is usually sufficient to bring out a very marked change from a speaking to a singing voice. In other words, a clearer conception of melody will begin to form tonal, and not merely sonant thought and expression. The whole object should be to get the child's thought away from any physical effort or desire to make sound — to vocalize — into a real consciousness of the poetic beauty of melody, not in any vague, shadowy, indefinite sense, but as a tangible, concrete, thinkable, feelable fact. Hence the reason

for beginning with the poetic thought as embodied in words. From concrete poetic beauty embodied in language, reach out to the seemingly more abstract embodiment in melody.

2. After the child has presented its melodic conception of some poetic phrase, have it hum the melody while thinking the words — not as mere words, but as expressing some poetic idea. In other words, the humming is to be an expression of the qualities of the poetic idea.

3. If the speaking voice still predominates, start the melody at different points above the speaking pitch, until pure tonal utterance is reached.

4. In most cases one should choose poetic phrases requiring gentle qualities of tone. Mere "soft singing" is not meant here, but softened shades of color or quality of tone requiring no strenuous intensity.

CODA. It is not to be understood that the child's original songs, or the teacher's improvisations, are the only songs to be used. On the contrary, the teacher must use song-material from every available source.

Nor is it to be inferred that all songs should be very short. Variety in the rhythm must also be an important consideration. The length, rhythmic and melodic character, and complexity

of the song must always be determined by the individual mental condition of the student. But it must be distinctly remembered that in so far as the work is designed for the child pianist, many of the songs should be constructed with reference to their use in developing, later on, pianistic expression.

All the song-material, or a large part used in this first step, is to be made use of in the analytic and expressive work of succeeding steps. That is, the child is learning a repertoire of songs for use in the scientific analysis and understanding of music.

INTERLUDE.

The awakening of melodic conception and utterance serves a purpose beyond the mere expression of the child-life. It constitutes the real basis for developing a scientific understanding of music; that is, an understanding of the elemental ideas of music and their relation to one another. In other words, it is the basis for a synthetic analysis of music.

The science of music is wholly involved in melody.

It will be apparent, therefore, that the work of the first step is the most important. If the object of the first step, viz., spontaneous, musical, heartfelt singing, be attained, the succeeding analytical element of study will be developed easily and freely. But if analysis begins too

soon, that is, before freedom in melodic conception is attained, the result is mere tone-thinking, and not unital melodic thought and musical expression. The reason for this lies in the tendency of analysis to destroy the unity of melodic conception. The essential object to be attained first and last, is not the conception or the singing of intervals, incidents of key — *doh*, *ray*, etc. — nor even beautiful tones, but conception and expression of melodic unity and beauty.

The object of the succeeding steps is not only to carry on the development of this spontaneous music-conception and expression, but also to systematically unfold a scientific understanding of music.

III.

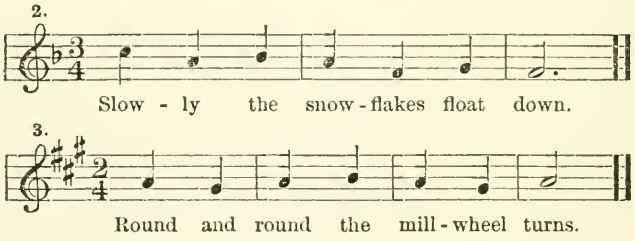
RHYTHMIC INITIATIVE.

OBJECT I. Song-making and singing, as in previous step, to develop music-thought and feeling, and pure voicing of melody.

This is a factor in succeeding steps, and need not be mentioned except when some new phase is to be presented.

OBJECT II. To awaken rhythmic perception and conception.

PROCESS. a. Let the child sing two previously well-known songs, which have contrasting rhythms, as for example: —

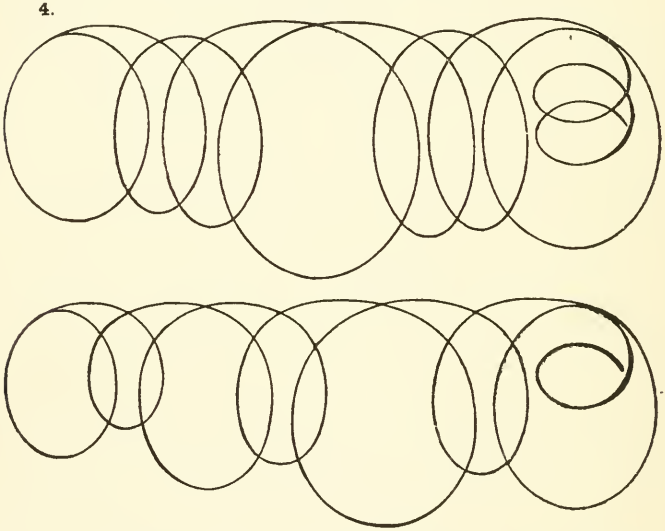


After the two melodies are clear in the child's thought, let the teacher silently swing

the rhythm of one with the hand (by making a series of large and small circles to correspond to strong and weak pulses), and let the child tell which melody the teacher is silently singing.

b. Give two more previously well-known melodies, with similar contrasting rhythms, and after the child has sung them until they are clear in thought, put one of the following rhythmic representations upon the blackboard : —

4.



Ask the child to determine which melody the teacher has in mind.

c. Let the child endeavor to make the rhythmic picture by swinging with the hand.

Incidentally this is a first lesson in technique, but do not, at present, even whisper this word to the child.

The swinging must be done with the hand only, not with the arm.

For technical reasons the swinging should be from right to left with the right hand, and from left to right with the left hand, since it unconsciously helps to bring the hands to the horizontal plane of the keyboard. The value to violin students will also be apparent.

IV.

RELATION OF KEYBOARD TO MELODIC PROGRESS AND EXPRESSIVE SINGING.

OBJECT I. SONG-SINGING and improvisation, as in preceding steps.

OBJECT II. To discover the relation of the keyboard to melodic movement.

PROCESS. **a.** Sing a very simple, previously known melody. Show the starting point on the keyboard, and ask the child to find the melody, unassisted, of course, by the teacher.

This will be a test of,

First, melodic conception as distinct from mere sense of tone and tone memory.

Second, recognition of melodic progression up and down and its relation to the keyboard.

The idea of an up and down progression of melody (or tones, for that matter) is foreign to the child's untutored conception, and it should not be suggested. Let the child find for himself that a certain sense of melodic progression in-

volves moving to the right on the keyboard, and *vice versa.* If there seems to be any great hesitancy in following on the keyboard the melodic progression, it is proof positive that melodic conception is not clear enough, and there should be a return to the simpler work of the previous steps.

Third, concentration of thought and endurance of conception.

If the power of concentrative thought, and of endurance of melodic conception, is not strong, the first false tone may seem to erase the melody from the child's thought. When this occurs, the child should be sent away from the piano, and should endeavor to recall the melody without assistance from any playing or singing by the teacher. If the melody does not seem to be readily recalled, repeat the words of the song. If this fail, recall it by playing or singing the melody for the child, and then let him make another attempt to find its expression on the keyboard. This process should be repeated as often as the melody grows dim, or is seemingly lost to thought, until the child is able to retain and find the whole melody.

Of course the first melodies should be very short and simple, and involve no black keys for their expression.

The child should always sing while finding the melody.

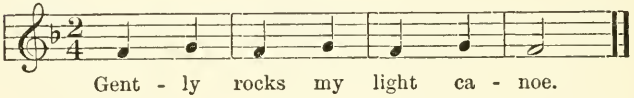
b. See if the child recognizes the identity of any given melody when played in different places on the keyboard.

Let the child find the melody, beginning at different points on the keyboard. This will still further test the unity and endurance of melodic conception.

OBJECT III. To reveal the relation of the pianoforte to music-expression, — song-singing.

PROCESS. **a.** Have the child sing some one of the previously known melodies expressive of some thought of gentleness, and a quiet but positive rhythmic swing, as, for example: —

5.



After bringing out the softness of the water and the gentleness of motion, play it for the child with a stiff, hard quality, and then with a gentle quality, but with the same dynamic intensity, and let the child determine which time the real relation of the boat and water was in the teacher's thought.

The child should be so placed that neither the piano nor the teacher can be seen, so that thought shall be awakened wholly by listening.

In a large majority of cases, the child will pick out the truly expressive playing, although dynamically there is no difference in sound.

b. Let the child attempt to give expression to the gentle rocking by means of the arm, using only the thumb as point of contact with the keyboard. It may be necessary, at first, for the child to see the gentle rocking of the boat (arm), but wait until there has first been an effort on the part of the child. That is, apply the rule of all teaching: — *touch the child at his highest.* The fingers may be thought of as slumbering passengers.

This is the second *unconscious* lesson in technique.

V.

WRITTEN REPRESENTATION OF MELODIC PROGRESS. — RHYTHMIC PROGRESSION.

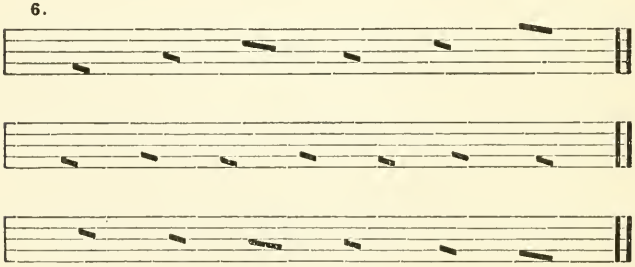
OBJECT I. FURTHER development of the consciousness of melodic progress.

PROCESS. **a.** Select several short, well-known melodies having a decided form of melodic progression. For instance, —

a. Birdies fly to the sky.
b. Gently rocks my light canoe.
c. Downward fall raindrops small.

Indicate them upon the staff in the following manner, omitting, of course, the words :

6.



Have the child sing some one of the songs pictured upon the board and let him find the picture. Most of the songs should be of the same or nearly the same length. The blackboard symbolism is spoken of as the picture of the melody.

b. Picture a single melody for recognition.

c. Let the child endeavor to make the picture of one of the songs from memory.

In this way the child not only begins more consciously to recognize melodic progress, but receives his first unconscious lesson in notation.

OBJECT II. To develop the consciousness of rhythmic progression.

PROCESS. **a.** Take a well-known melody, for example:

7.

Hum the melody for the child, and by proper shading give prominence to the thought of shutting her eyes. Ask the child to tell whether the teacher is most interested in dolly, its eyes, or the fact that it can shut its eyes.

This brings out the first unconscious recognition of verse-rhythm, the essential rhythm of

thought, and at the same time it is a study in pure song-phrasing.

b. To bring out the conceptive activity, ask the child, by humming another song, to endeavor to make known to his mates or the teacher what is of most importance or interest to him in the song.

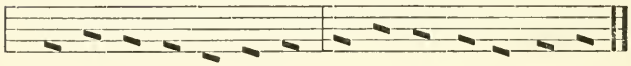
VI.

SINGING WITH THE FINGERS.

OBJECT I. To bring out the relation of the keyboard to the written picture of melody.

PROCESS. **a.** Write the picture of the same melody in different places on the staff.

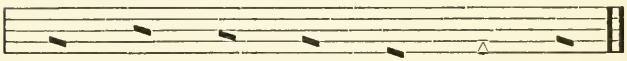
8.



Give the child the starting-point on the keyboard, and have him find the melody from memory. This will result in the discovery of the black key as a necessary sign for melody.

Associate the given piano key with the staff sign, and the necessity for a written sign for the black key will be brought out. Alter the picture by inserting the sign (∧) for the black key.

9.



The names of the keys, and sharps and flats, are not to be given at this time. The purpose is simply to unconsciously bring out a relation between keyboard signs and blackboard signs.

OBJECT II. To bring out the necessity for singing with the fingers.

PROCESS. **a.** 1. Draw on the blackboard a continuous and a broken line.

Sing a melody legato with the fingers, and ask the child to listen and point out the line that represents the singing.

2. Sing the melody again with the fingers, as a succession of detached tones, and ask the child to point out the line that pictures the singing.

Always speak of singing, never of playing.

b. Let the child go to the piano and attempt to sing the melody like the continuous line.

In the majority of cases the child will use the fingers at the first attempt, or after a very few trials. If not, let the child see the melody sung with the fingers.

c. 1. This first effort at singing with the fingers may result in a blurred sound. To correct this, draw a line with the pen and blur it, then draw beside it a clear line. Let the child listen while you blur the tones of the melody, and ask

him to point out the line you have in mind. Then sing the melody clearly with the fingers, and let him pick out the line which expresses the singing.

2. Ask the child to think and sing the melody with his fingers, so that it shall sound to the ear as the clear line appears to the eye.

The result will be at once apparent if the child has a clear melodic conception. If, however, the finger-singing is still blurred, simply correct the child's false conception of the melodic line, and as soon as the thought is clear, the finger-singing will be also.

Thus in this step, as in previous ones, the basis of a technique free from self-consciousness will be established, and action will be what it always should be, "the incarnation of idea."

VII.

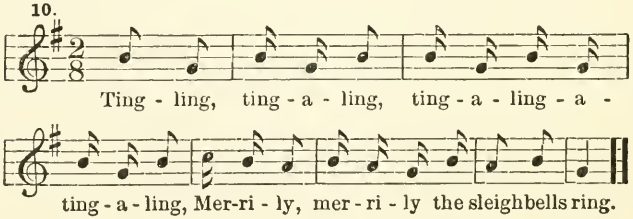
ELEMENTARY ANALYSIS OF TONALITY. KEY-BOARD AND WRITTEN SIGNS.

OBJECT I. FURTHER development of song-singing by means of the fingers and pianoforte.

PROCESS. The aurally learned melodies which have thus far been picked out upon the piano and sung with the fingers, have necessarily been very quiet in rhythmic movement. The present object should be to secure more vivacity in thought and pianistic expression.

a. To accomplish this, select one of the well-known songs involving some gaiety in thought and rhythmic movement, but covering no very wide melodic range, and formed of short phrases. For example, —

10.



Take the first phrase, and let the child watch the teacher's fingering as it is lightly tapped upon the table or played on an imaginary keyboard in the air. After the child has caught the fingering, which can be proven by the fact that while audibly or silently singing, he can freely express the song with correct fingering away from the pianoforte, then turn to the instrument, and point out and sound only the starting tone, and the melody will adapt itself through the child's fingers to the keyboard. There will be no necessity for picking out the melody on the keyboard.

If possible, the audible singing with the voice should cease when that of the fingers begins, so that the whole thought of the song shall be associated in the mind with the pianoforte tone and not the vocal tone. The real preparation for this should be in the silent singing with the fingers, so that the child shall have time to conceive in imagination the pianoforte quality of tone before it is audibly expressed.

It may be necessary, however, at first to have audible voice-singing accompany the audible finger-singing in order to secure the actual mental conception of the song; since it is so easy to let the melody, as song, slip out of the thought, or be obliterated, because mere "playing" or the fingers have absorbed the attention. This would destroy the real object to be attained,

viz., to so relate song to the pianoforte as to insure mastery of fingers and keyboard through melody and rhythm as actual concepts. The logical order of relationship and unity is (1) melody, as a mode of thought, (2) action, as a mode of thought, (3) keyboard, also as an element of conception. Illogical orders of relation would be (1) keyboard, action, melody; (2) keyboard, melody, action.

2. Select from the child's repertoire a short melody, similar in vivacity to the Ting-a-ling song. Unlike that, however, the keyboard picture of this melody must be already perfectly familiar to the child. This familiarity has been gained first, by "picking out" the song by sounding it on the piano, and second, by pointing it out on the keyboard without sounding, always singing it, however, with the voice.

Let the child work out in thought, while singing, an appropriate fingering; and when the fingering is perfectly familiar, mentally, not only in its relations to the song, but also to the keyboard, turn the child to the piano, and let him sing (play) the song with his fingers, or, what is more consonant with the real object to be attained, strive to get the child to let the *song* itself sing.

OBJECT II. To develop the perception of the individuality (relative character) of tones (melodic incidents) of tonality (key).

PROCESS.

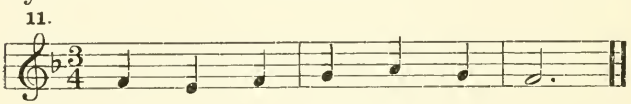
a. 1. In the short well-known melodies, bring out the recognition of that tone to which all others seem to be related.

This can be done in many ways, and the teacher will find plenty of opportunity for the exercise of artistic skill in handling the subject.

But, whether the object be gained by ascribing so-called "mental effects," such as "home tone," "tone of repose," or by analogies, such as father of a family, colors, or any other extrinsic idea, the real object to be attained is the recognition of the purely intrinsic music-feeling, the melo-harmonic qualities of the relating tone.

The difference between *doh* purely as a music-idea and a so-called "mental effect," is well illustrated by the common thought of repose. Suppose the child were given the following melody:

11.



The idea of *doh* as tone of repose being present to the child's thought, a request to indicate, while singing, each appearance of *doh* will invariably result in the child's recognizing only the last tone.

It does not follow, however, that the extrinsic "mental effects," or analogies of color, etc., should not be used; but they must be looked upon as most temporary expedients, to be

dropped at the earliest possible moment for the *intrinsic* music-feeling.

As soon as the character of the relation is discovered, the name *doh* should be given, but not sooner. Let it be carefully noted that *doh* is not the name of a tone, but the name of the character of the relation the tone expresses.

2. Study the *doh* feeling in many well-known melodies until it is easily recognized, then give new melodies for its recognition.

This recognition of the melodic relation is really the subconscious perception of tonality (key) as the primary harmonic unity of all melody.

b. Bring out the recognition, in well-known melodies, of the melodic incidents most closely related to *doh*:

(1) Harmonically, viz., *ray* and *ti* (*si*), and

(2) Chordally, viz., *mi* and *soh*.

Ti and *ray* are said to be harmonically related because they necessarily involve the subconscious feeling of the three primary harmonies of tonality (key), whereas the mere chord-incidents, *root*, *third* and *fifth*, do not necessarily involve recognition of tonality (key). Hence the introduction of *ti* or *ray* in connection with *mi* is essential to the recognition of the real character of *mi*.

c. Sing or play melodies involving only the few known melodic incidents, and have the child recognize and name all the melodic incidents in their order.

At first let the child sing while naming, but sing the melodic names as few times as possible.

These names are simply means for denoting the relation of melodic incidents, just as the words *verb*, *preposition*, etc., are names for the relation of verbal sounds in grammar. Other names are usable; but the author finds the abstract names, *doh*, *ray*, etc., of more value than any others from every point of view.

OBJECT III. **a.** To establish a definite relation between the keyboard and the known melodic incidents.

b. The further development of singing (not playing) with the fingers.

PROCESS. **a.** As soon as the melodic incidents of any aurally given melody have been discerned and named, point out the piano key which represents *doh*, and let the child find the keys representing the remaining melodic incidents which are known. Then let the child sing, without names, and point out the melody upon the keyboard. At first, start the melody on the keyboard so that no black keys will be involved.

b. 1. As soon as the child is familiar with the keyboard-signs for the given melody, let him choose the proper fingering, away from the instrument, while singing the melody. When the relation between the melody, rhythm, and fingers has been clearly established away from the instrument, then let the child go to the pianoforte and express his conception.

In doing this, do not speak of playing, but of singing with the fingers.

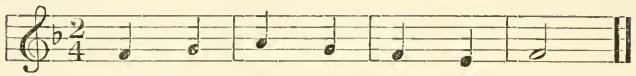
2. In all the singing, and study of fingering, away from the piano, the child should always have in mind a gentle, quiet quality of tone and a clear legato.

If the conception of a gentle quality and pure flowing legato has been governing that mode of action for the expression of melody which we call voice, it will be comparatively easy for the child to let the same conception govern finger mode of action. Always lead the child to feel and know that thought and action are one, and that thought, and in this case specifically music-thought, should govern action.

OBJECT IV. To develop an understanding of melodic notation.

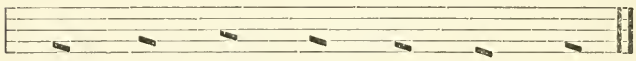
PROCESS. **a.** 1. Having chosen a certain line or space to represent *doh*, let the child determine what degrees represent the known melodic incidents, *ti*, *ray*, *mi*.

2. Give a melody, aurally, involving these incidents. For example:

12.

Have the child swing the rhythm rhythmically, and sing musically, naming the melodic incidents. When the melody is thus made perfectly familiar, and can be sung as real melody, then let the child, while singing, point out with the finger the lines or spaces which represent each melodic incident as it is sung.

3. The next step will be the writing of the melody. Let the child sing the melody to some one vowel sound, and indicate with a little mark (–) the lines and spaces which represent the melody. In other words, let the child make its own staff-picture of the melody. If, for example, the first space represented *doh*, the child would write as follows:

13.



At this point no clefs are needed; relativity only is to be represented.

The writing must be done rhythmically, each mark being made exactly with the pulse.

When writing, the child will be apt to sing in short, detached tones; but he must learn not to

20531

let the writing interfere with the unity and legato flow of the melody.

Of course the word legato is not to be used; but the singing must correspond to the idea of the clear, continuous line, as illustrated in a previous paragraph.

4. As soon as some degree of freedom has been attained in writing melodies involving white keys, start a well-known melody on the keyboard, so that a black key will be necessary. Then in writing have the child use the sign (∧) if it be a sharp, or (∨) if it be a flat, whenever the melody requires it.

b. If the child can write what he thinks, it will be quite easy for him to reverse the process, and think (read) that which is written.

To bring out the capacity to form a conception of melody from written signs, write upon the board the staff-picture of a new melody. Then study according to one of the two following formulas:

I.

1. Swing the rhythm.
2. Swing the rhythm and silently think the melody.
3. Swing the rhythm and sing the melody to a given vowel.

1. Swing the rhythm.
2. Swing the rhythm and simply read the melodic incidents rhythmically.
3. Swing the rhythm and sing the melody to a given vowel.

Having given, as yet, no signs for rhythm, the teacher should first swing the rhythms for the child.

The first mode of study is the better; but if the child stumbles, then he should be made to clearly define what he is to think by naming the melodic incidents. Do not resort to this latter method, however, if the child hesitates only slightly.

To develop unity of melodic thought is the important object to be kept constantly in mind, and the naming of each incident has a tendency to impede the progress of thought. The swinging of the rhythm, on the contrary, assists progression and unity of thought.

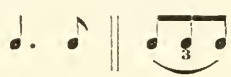
VIII.

RHYTHMIC ANALYSIS AND NOTATION. TECHNIQUE.

OBJECT I. SONG–SINGING by means of the fingers.

The aurally learned songs should include at least the following rhythms:

14.



This will awaken the subconscious feeling for the simple pulse-rhythms, and develop a more vivacious sense of action.

The melodies are to be studied in the manner described in the preceding step.

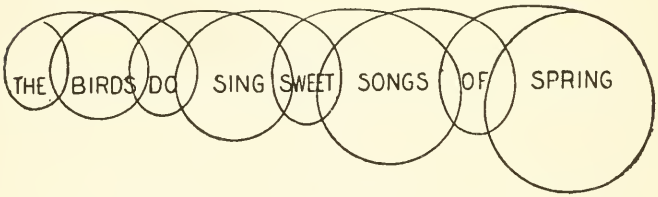
OBJECT II. In swinging the rhythms the sense of measure has been unconsciously established, and in recognizing the most important word in a poetic phrase, the sense of verse-rhythm of melody has been awakened. It should now be the object to develop a simple understanding of these two correlated modes of rhythm.

PROCESS. a. 1. Bring out the grouping of important and unimportant words in some simple poetic phrase, for example:

The birds do sing
Sweet songs of Spring

Show the grouping by swings, thus:

15.



This will bring out the recognition of the grouping of swings and the relation of weak to strong.

Give the name, *pulse*, to swing, and *measure*, to the group of related pulses. Name the strong pulse *traa*, and the weak pulse *taa*. These are to be known as rhythmic names.

2. Through rhythmic pictures of well-known melodies bring out the distinction between measures of two and three pulses. Name them two-pulse and three-pulse measure.

Swing two-pulse measure and name the pulses.

traa-taa | *traa-taa* | *traa-taa* | *traa-taa* | *traa-taa* | Etc.

This is to be spoken of as naming the rhythms.

In a similar manner develop the three-pulse measure.

Bring out very clearly the fact that the strong pulse is the one to which all the weak pulses are related. This can be done by showing the leaning of the words, as in the phrase —

The birds do sing sweet songs of spring.

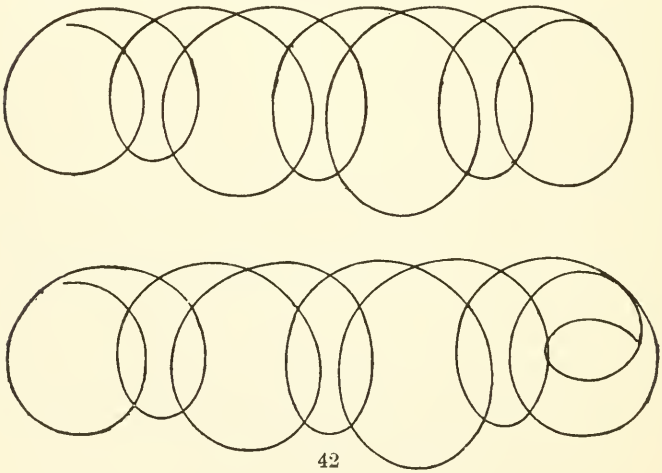
It can also be shown by swings, that without the large swings, there would be no sense of groupings.

3. Have the children sing the well-known melody,

Round and round the mill-wheel turns. (See Ill. 3.)

Put the following rhythmic pictures upon the board:

16.



and let them determine which picture is true to the rhythmic feeling of the last word. This brings out the quantitative distinction between the one-pulse and two-pulse tones. Bring out the perception of the three-pulse tone.

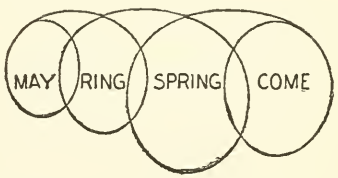
The ultimate thought to be realized is not the two or three pulses, but proportion in respect to durative quantity. And this quantitative proportion should eventually be discerned as an essential element not alone of the rhythms of music, but also of English poetry.

b. 1. Having given a poetic phrase involving three or four important words, lead the child to notice the number of strong swings. As soon as these are clear, while reading the phrase, picture upon the board only the important words in relation to the most important. For example,

May-bells ring, sweet spring has come,

involves four important points, the most important being "spring." The picture would, therefore, be as follows:

17.



2. In a similar manner bring out the picture of a phrase of three important pulses.

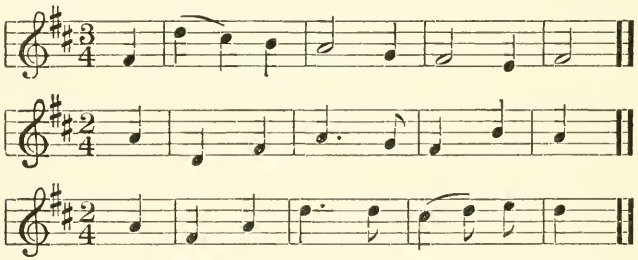
This rhythmic unity, involving the relation of the strong pulses, should then be given its name — *verse.*

3. To more thoroughly establish the relation and unity of strong pulses, give a poetic phrase and several melodies, and let the child determine which melody brings out most clearly the important word of the phrase.

For example, take the following poetic phrase, or verse:

The night is gone, the morning breaks.

After leading the children to see that "gone" and "morning" are the more important words of the phrase, but that "morning" is the most important, give the following melodies:

17a.

As soon as the children are familiar with the melodies, let them pick out the one which best expresses the importance of the words, and the general character of the thought.

4. Give poetic phrases, for which the children are to invent melodies which shall express the

poetic character of the thought, and, at the same time, bring out the most important word.

If this work is rightly done, it serves a most important purpose, viz., to unify melodic thought as a basis for true interpretative singing, whether it be with the voice or the piano.

It is also plain that this study must be a most helpful preparation for the intelligent reading of the English language.

OBJECT III. The understanding of rhythmic notation.

PROCESS. a. 1. The consciousness of pulse having been established, the necessity for a sign will be apparent. To bring this out, have the child write the melodic picture of some simple melody, for example :

18.

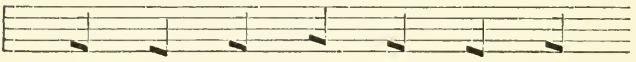
In this no rhythm is represented.

To represent the pulses, have the child add the stems to the marks indicating the tones.

The child should sing while adding the stems, putting on each stem exactly with the pulse.

The second stage of the picture will then appear as follows :

19.



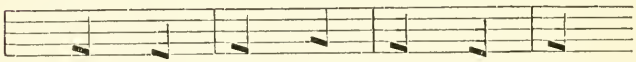
Give the name for the pulse-sign, *note*, and for these specific pulse-signs, *quarter-notes*.

2. But the rhythmic picture is not yet complete; a sign for strong-pulse is needed.

Give the sign (|) for strong-pulse, and its name, *bar*.

Have the child, while singing, draw the bar in front of each strong-pulse note at the moment the strong-pulse is reached, and a double bar to close up the song.

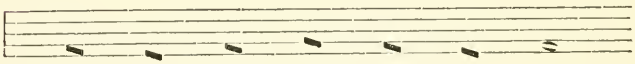
The picture will then appear as follows:

20.

3. Having recognized the fact that the last tone feels like a two-pulse tone, the necessity for a sign will be plain.

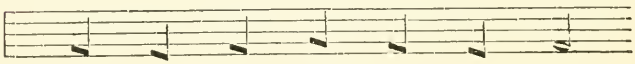
Give the sign ( ). This will seem to necessitate a fourth effort to complete the picture, but the child should learn to correctly represent the rhythm in three stages, in the following manner.

First stage — Melodic notation.

21.



Second stage — Pulse notation.

22.

Third stage — Rhythmic notation.

23.

That is, while singing, first note down the tones, indicating the two-pulse tone in the first stage by making an under-curve for first pulse, and an over-curve for second pulse. Then to these marks, during the second singing, add the stems, and during the third singing, add the bars.

In case the final one is a three-pulse tone, at the first singing mark the under-curve and over-curve for the first and second pulses, and the dot for the third.

In this way every mark has been rhythmically written, thereby emphasizing the rhythmic feeling, and developing continuity and unity of melodic and rhythmic thought.

b. Bring out the recognition of cessation of tone, but continuity of rhythm, by singing a melody involving silent pulses. Give the sign (𝄽), and its name, *rest*. In blackboard writing, the rests can be quickly written in the following form (𝄾). A melody involving rests would then have this appearance :

24.

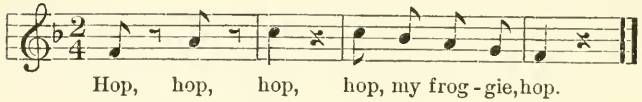
OBJECT IV. The primary kinds of action, — arm, hand, and finger, — their primary modes or forms of action, and a general conformation of hand and fingers to the horizontal plane of the keyboard, have been to no small degree subconsciously developed in the preceding work, through swinging the rhythm, quality of tone, and legato finger-singing. This is to say, the principle and elementary essentials of a *music-technique* have been in process of development through the child's effort to express his music-conceptions. Through *music-conception* the child *has* "played the piano." The child's melo-rhythmic conceptions have brought into play the ordinary "technical means," — finger, arm, etc.

While this mode of technical development is in no wise to be abandoned, but, on the contrary, to be more diligently applied, it may be well, in many cases at least, to begin the study of some simple elementary melo-rhythmic figures, having for their object:

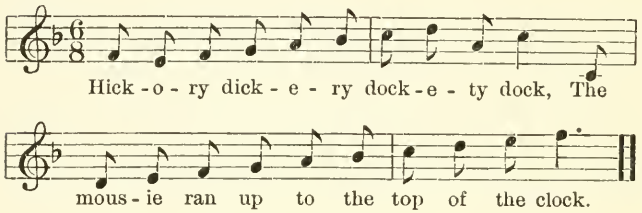
A more systematic development of the individuality (so-called independence) of arm, hand, and finger, and also their harmonic and rhythmic unity. Development of individuality of finger-action in harmonic unity with the arm should be the specific technical aim at this point. The following examples are only illustrations. For complete system see Teacher's Material.

PROCESS. **a.** A preliminary rhythmical finger-technique study may be secured by tapping, with a single finger, the rhythm of some well-known song. For example, — sing the following melodies:

25.



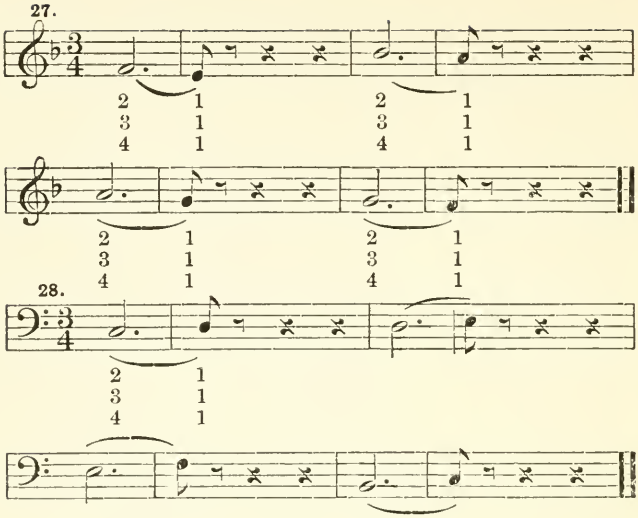
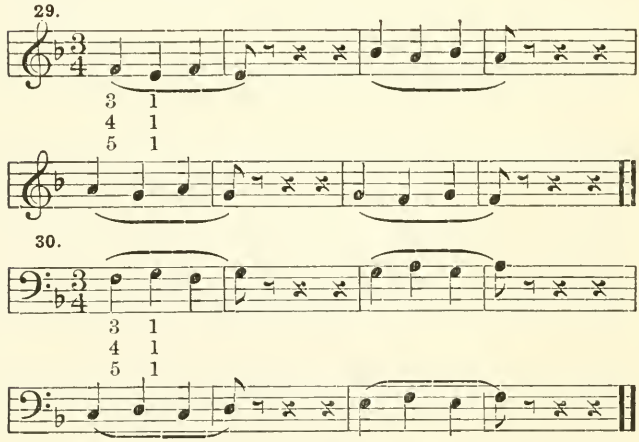
26.



In tapping the rhythm, the hand should lie quietly in the lap or on the table, and all the fingers, except the one tapping, should be still, as though asleep.

If it were necessary, this study might be elaborated in many ways by the ingenious teacher, *but real technical study does not begin till melody is tonally expressed.*

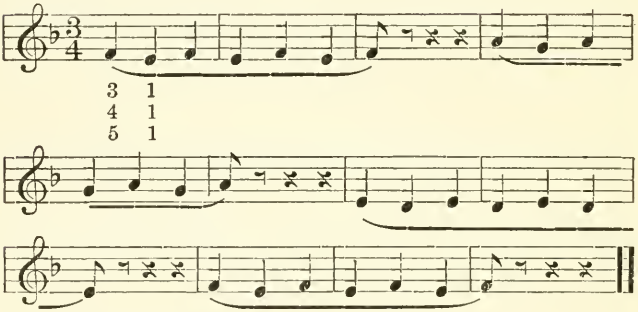
b. The most elementary technical idea (as well as one of the most complicated) is the trill.

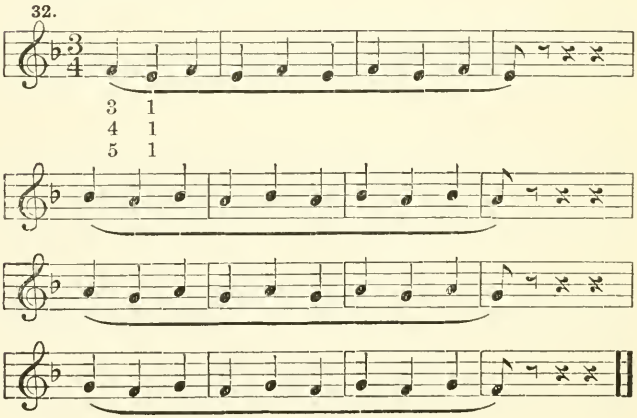
1. First study: To establish simple harmonic relation of finger and arm.

2. Second study: Melo-rhythmic development of finger activity, and harmonic relation to arm, as representing the continuity and unity of melodic progress.

Notice that the trill figure is developed into a melody. Invent, or have the child invent, other melodies, thus establishing an important principle in technical study.

3. Third study: Endurance.

Extend the melodic phrases to three and four measures. For example —

Trimeter phrase:

31.

Tetrameter phrase:

32.

The silent pulses between phrases should be swung with the hand. Devise a similar study for the left hand.

The attack may, and the ending should, be with the arm; but the latter should in no wise express the measure-rhythm by any undulatory motion. On the contrary, the arm should express the quiet continuity of the legato line.

The fingerings should be 13, 14, 15. By this means the individuality of the first finger is best brought out, and the hand more easily brought to its proper relation to the plane of the keyboard. After this, use the fingerings 23, 34. The fingering 45 can be best brought out in connection with 15. That is, when the fifth finger is free in action, let the fourth alternate with the first, or be used for the strong pulses only. In this way it will soon be clear that the fourth finger need not in any wise interfere with either the individuality or form of action of the fifth finger.

4. Varying qualities of legato should be studied, and, as soon as steadiness is measurably obtained, various shadings of intensity also, bringing out different points of importance. These shadings should be in keeping with the capacity of the student, especial care being taken to avoid all sense of physical force.

These studies are to be taught aurally.

HOME STUDY.

Write melodies involving only the known melodic incidents, for the child to study at home. The method of study should be:

1. Swing the rhythm.

2. Swing the rhythm and silently name the melodic incidents.

3. Swing the rhythm and silently think out the song, then sing with the voice, without names, to some one vowel.

4. Sing with the voice and think out a fingering for the melody away from the pianoforte.

5. Sing the melody with the fingers, with a gentle but firm quality.

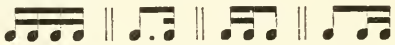
This would generally be called "playing the melody," but keep the thought of singing constantly in mind, whether it is to be expressed with the voice or fingers.

For the first study, these home melodies should consist of very short sentences, so that the child may be able to conceive each one as a unity.

IX.

TONALITY. TERMINOLOGY FOR TONES AND KEYBOARD.

OBJECT I. Song–singing with the fingers. The melodies might include the following rhythms:

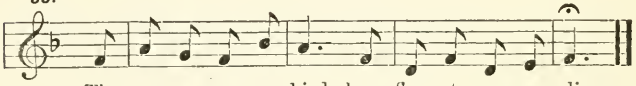


(See preceding paragraphs.)

OBJECT II. To complete the understanding of the remaining melodic incidents of tonality (key).

PROCESS. **a.** 1. Bring out in some well-known melody the aural recognition of the character of *lah* (below) in contrast with *mi*. For example :

33.



The mer - ry, mer - ry birds have flown to warmer climes.

2. Have the child aurally recognize the *lahs* in other known melodies.

3. Give new melodies for the aural recognition of *lah*.

4. Give words for which the child shall invent melodies involving *lah*.

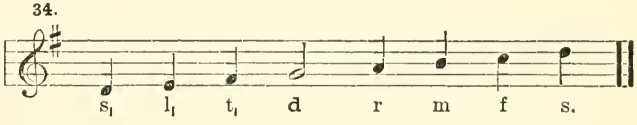
b. 1. Develop the contrast between *fah* and *soh* in some well-known melody.

2. Give well-known and new melodies for the aural recognition of *fah* and *soh*.

3. Have the child invent melodies for given poetic phrases which shall involve *fah* and *soh*.

4. Bring out the aural recognition of the character of *soh* as being the same, whether expressed by a tone above or below *doh*.

The diatonic relation of the melodic incidents (tones) of key to *doh* constitutes the following scale:

34.

which is simply the plagal scale of the old Ionian mode, i.e., Hypo-Ionian.

For harmonic, vocal, and pianistic reasons, this is the most satisfactory scale relation to be first recognized.

The name for this family of tones, *key* (diatonic tonality), should now be given.

CLASS STUDY.

1. Write melodies from aural recognition, involving all key incidents. (See previous paragraphs.)

2. Read melodies at sight. (See previous paragraphs.)

OBJECT III.

The understanding of the terminology for tones, and their signs.

PROCESS.

The child has already observed the fact that *doh* has been represented by different lines and spaces, and by different keys of the pianoforte. Also that *doh* has been, and may be, expressed by different tones, for which the lines and spaces, and keys of the pianoforte are signs. The necessity for specific and fixed names for these two sets of signs and their corresponding tones, will be at once recognized.

a. Give the letter-names for the pianoforte keys. Establish *middle-c* as point of reckoning.

b. Define the function of the *G-clef*, and give the letter-names of the lines and spaces.

c. Give reading lessons in the simple naming of the pianoforte keys, and the lines and spaces of the staff. At this stage study only the *G-clef*.

A spelling game has been devised, and is interesting; but simple, straightforward reading from the staff and keyboard, while the teacher

points, is much more effective. Writing from oral dictation is also very helpful.

These letter-names should be recognized as quite distinct from melodic names, *doh*, *ray*, etc.

d. Read the tone-names of all melodies written from aural recognition. In reading the tone-names each sharp and flat must be specifically named, i.e., *f-sharp*, *b-flat*.

Give the printed sign for sharp (♯), and flat (♭), and in all the reading and home studies show the proper place for writing these once for all, when *g* or *f*, etc., is *doh*.

It is sincerely to be wished that the German tone-names for sharps and flats might be generally adopted in this country. In the German nomenclature *is* is added to each letter for a sharp, and *es* for a flat. Thus, *f-sharp* is *fis*. Sharp names would be *cis*, *dis*, *eis* (pronounced like *ice*), *fis*, *gis* (*g* as in give), *ais* (pronounced not as in German form, but like *ace*, in order to easily distinguish it from *eis*), *bis*. For double-sharps a second *is* is added, *fisis*, etc. Flat names would be *ces* (short *e*), *des*, *es*, *fes*, *ges*, *as* (*a* as in father), *bes*. *Bes* and also *bis* do not follow the German nomenclature, because in German *b-flat* is called *b* (pronounced *bay*), and the English *b* is called *h* (*hah*).

X.

FORMS OF MEASURE. ELEMENTARY FORM.

OBJECT I. To develop an understanding of the forms of measure and their expression.

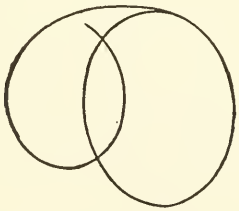
PROCESS. a. 1. The distinction between the two forms of two-pulse measure can be brought out by contrasting two poetic phrases like the following:

I. The birds do sing
Sweet songs of Spring.

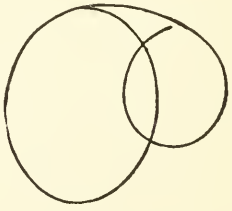
II. Swiftly homeward
Birdie flieth.

Put the following pictures of a single measure upon the board,

35.



36.



and let the child determine to which verse each picture belongs.

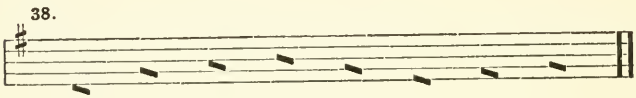
2. Sing a melody like the following, without words,

37.

and let the child determine the poetic phrase to which it is rhythmically adapted.

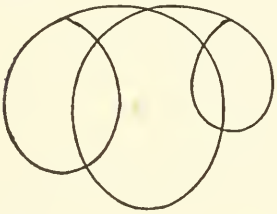
Determine to which of the poetic phrases given above, a melody like the following belongs:

38.

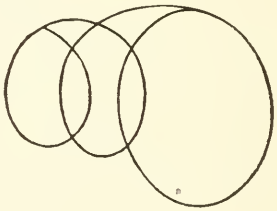


b. In a similar manner develop the perception of the three forms of three-pulse measure, viz.,

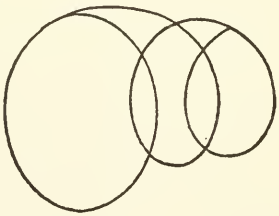
39.



40.



41.



The first is the most common form.

c. Give melodies without words, and have the child determine the kind (two- or three-pulse) and form of measure. At first this may be more easily done by having the child construct poetic phrases. But eventually he should swing the rhythm just as he feels it.

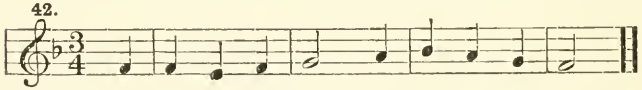
OBJECT II. To develop the elementary understanding of form; that is, the perception and understanding of melodic phrases, and their relation to one another.

A subconscious sense of this has already been established in the song. The present object is to consciously recognize the phrases, and especially their relation in respect to importance.

PROCESS. a. 1. Through the recognition of the known fact that a pansy has more than one petal, or a clover leaf more than one foil, and that their individual forms and relation to one another constitute the structural form of any given pansy or clover leaf, bring out the recognition of the structure of a given melody.

Sing a well-known melody, like the following,

42.



with one or more strong cæsural cadences, and let the child determine the number of melodic

petals (phrases). The melody chosen for this study should be one to which no words have been attached.

2. The perception of the melodic phrase can also be brought out by having the child determine the breathing places, using the analogy of language and reading.

Give the general name, *phrase*, to these short melodic ideas.

3. All the phrases of aurally-learned melodies, both old and new, should be determined by the child.

b. The recognition of the individual phrases is not for the purpose of division, but for the recognition and conceptive understanding of *unity*. The character of each phrase can only be understood through its relation to, and therefore unity with, all the phrases which constitute the whole melody. Hence, just as soon as the individuality of the melodic ideas has been discovered, their relation to one another in the simplest aspect, that of relative importance, should be noted and expressed.

Rhythm, depth and breadth (intensity) of qualities of tone, and articulation (in simple legato and staccato), constitute the primary plastic elements for the expression of the intellectual conception of melodic form. In fact,

these elements constitute the real form, and spring from the heart of song. Head and heart must be found to be one.

In all aurally learned songs for the recognition of rhythmic and melodic incidents, or phrases, the harmonic background should always be given in full, or sketched, by means of the pianoforte. Play the melody as little as possible when the child is singing. Depend upon harmony and rhythm to correct false intonations.

TECHNIQUE I. Firmness and consistency of finger, and freedom of arm. (See Material.)

TECHNIQUE II. **a.** The trill with scale ending and scale figure. (See Material.)

b. Rhythmic development of the scale phrase. (See Material.)

c. Trill phrases in half-part and third-part pulse rhythm. (See Material.)

These are to be learned aurally, thus establishing a subconscious feeling for pulse-rhythms. A preliminary study may be given by swinging or tapping the measure-rhythm, and reciting in a monotone, *taté* (for half-parts ( )), and *tatéti* (for third-parts ( )) for each pulse.

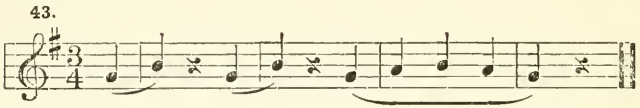
Tatéti is pronounced as in the French, *tahtaitee.*

Do the same thing with one syllable, viz.,

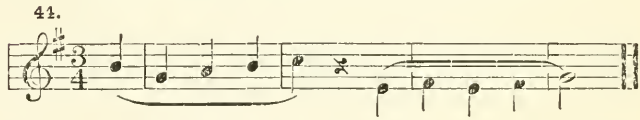
lala ( ) lalala ( ).

TECHNIQUE III.

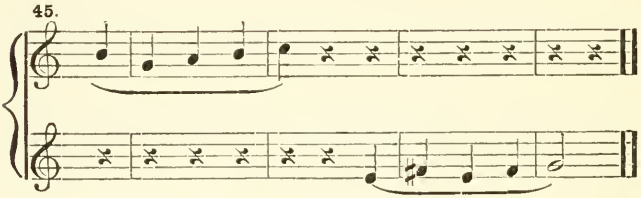
a. The study and phrasing of melody serves to further develop the harmonic unity of fingers and arm. Give melodies involving several simple short phrases. For example:

43.

In the long phrases, the arm should represent the continuity of the line, and not a series of short rhythmic waves, corresponding to the individual tones of the melody. In other words, the arm should not, by up and down action, represent the individual pulses, or part-pulses, of the melody, but their rhythmic and melodic unity symbolized by the common legato lines underneath the phrase.

b. Give melodies involving the alternate use of the right and left hand. For example:

41.

In such melodies the stems turned up represent the right-hand phrases, and stems turned down, the left-hand phrases. In preliminary studies,

when swinging the rhythm, the right-hand and left-hand phrases should always be swung with the hand to which they belong. Another and perhaps better mode of writing the melodies involving both hands would be to write the phrases for each hand on separate staves, as follows:

45.

HOME STUDIES. Melodies for home study should involve the compass from *under-soh* to *over-soh*, — the plagal scale.

Some melodies should also involve the alternate use of the right and left hand.

XI.

MINOR MODE. TONE-STRATA AND NOTATION.

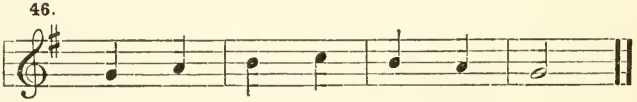
OBJECT I. PERCEPTIVE and conceptive development of mode (color) of tonality (key).

PROCESS. **a.** 1. Take some well-known major melody, and hum it as a minor melody in the same key, and see if the child recognizes it.

Through the analogy of colors get the child to describe the difference. When this is discerned, and the fact that the known poetic setting does not seem to fit the melody in its new color, let the child invent an appropriate setting.

2. Take a melodic phrase like the following,

46.



hum all but the last tone, and ask the child to finish, and name the ending melodic incident.

Then hum the melody in the same unfinished way, substituting *mā* for *mi* (*b-flat* for *b*), and

let the child finish, and name the ending melodic incident. The untutored thought will invariably sing and name the closing incident *doh*. Having noted the difference in color, and the fact that *doh* is the same, let the child note the melodic incident that gives the dark or somber coloring. Give the name *mā* to this color tone.

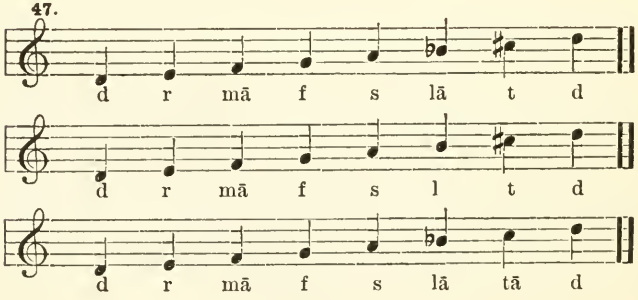
3. In a similar manner bring out the color tone *lā*, and later its companion *tā*.

For some time talk only of the color of the melodies, and when this is thoroughly clear, give the name *major* for the bright, and *minor* for the darker, coloring.

It should be clearly understood that change of color does not change the tonality. The mode or color of the chord-incidents of tonality (key) may change, but the tonality (key) does not change. *C-major* and *C-minor* are not two keys, but two modes or colors of the one key, viz., *C*.

4. Bring out the three forms of the scale-melodies in minor mode.

47.



Lah, being a melodic incident of major mode, will be easily recognized when used in the scale, or in any melody of the minor mode. Bring out the recognition of the fact that while the color-tones are *mi*, *mā*, and *tā*, if *mā* is a constant element, the essential color is dark, notwithstanding the frequent appearance of *lah*.

CLASS STUDIES.

1. Study color-tones in well-known melodies.

2. Select, or have the child select, poetic phrases suggesting minor melodies, and then invent appropriate melodic interpretations.

3. Give minor melodies for poetic interpretation.

4. Give minor melodies aurally for writing. Let the child find the necessary black keys, sharps or flats.

5. Give major melodies to be transformed into minor and written out, and vice versa.

6. Write minor melodies for sight reading.

Confine the class and home studies to a few keys at present, *F*, *G*, *E*, *D*. Use only one or two keys at a time, until the tones and signs of each, including signatures, are perfectly familiar.

OBJECT II.

The study of tone-strata and their notation.

PROCESS.

a. Give melodies in the tone-strata below *middle-c*.

b. Give the sign for the *F-clef*, and bring out its function and the names of the lines and spaces.

CLASS STUDIES.

1. Give melodies aurally to be written in both clefs.

2. Write melodies in the *F-clef* for reading at sight.

Melodies read from one clef should be written on the other.

3. Point to, and have the child read the names of, the degrees of the *F-clef*. Have it read the names of the degrees of the *F-clef* from the printed page.

As soon as an aurally-learned melody has been written on the *F-clef*, always have the names of the tones or degrees read rhythmically.

XII.

PULSE–RHYTHMS AND TECHNIQUE.

OBJECT. FURTHER development of rhythm and its notation.

PROCESS. **a.** 1. Take some well-known song involving the compound four-pulse measure, and bring out the recognition of the pulse of medium intensity.

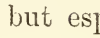
2. In a similar manner bring out the character of the six-pulse measure.

3. Give various representations for pulse, and the corresponding measure signatures, 2/4, 2/8, 2/2, etc.

b. 1. The primary pulse-rhythms, half-part (), third-part (), and fourth-part (), have been aurally developed, but not understood. Bring out the recognition of the half-part and third-part feeling, and give the rhythmic names, *taté*, *tatéti*, and their notation.*

* The rhythmic names are adopted from the French system of time names. See Galin-Cheve method.

The child should be led to recognize not only the part-pulses, but especially their equal durative proportions, viz., halves, thirds, and their relative importance in respect to intensity.

2. Study the quarter-part () pulse-rhythms, and give the rhythmic naming, *tafa-téfé*, etc., and their notation.

CLASS STUDIES.

I. While swinging the measure intone the rhythmic naming.

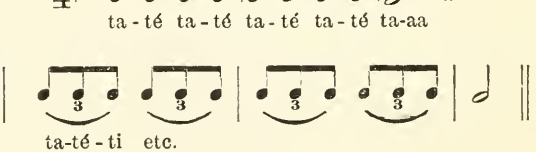
II. Intone the rhythms to a single syllable while tapping or swinging the measure.

In the first work, tapping the pulses (not part-pulses) of measure is better than swinging. In the intoning with the rhythmic names, or with a single syllable, the prime object should be the development of the character, 3rd-part, 4th-part, etc., and the perfect durative quality of the parts, not as a succession, but always as a unity in pulse, as also the unity of pulses in measure, and measures in verse. Hence, do not give a mere string of *taté's* or *tafatéfé's*, but some definite measure and verse. For example,

a. Trimeter.

48.

49.



b. Tetrameter.

50.

51.

TECHNIQUE. **a.** 1. Further rhythmic development of the trill, and scale-figure with two fingers. (See Material.)

2. Scale, rhythmically studied for regular fingering. (See Material.)

b. The third elementary form of technical study for fingers is the tremolo, or repeated tone.

1. Study it first as the ending of the trill. (See Material.)

2. Study the two forms of development. (See Material.)

In all the repetition study, the smoothness, that is, the continuity of the line drawn by the arm and hand, should not be disturbed. That is, the hand and arm do not move up and down with the rhythmic intonation of the melody, but should express the steady line, and hence the large rhythmic unity of the verse. At first the melody must be thought very legato, as a song.

Gradually the hand must be brought to a plane horizontal to the keyboard. This can be easily and freely accomplished through a clear conception of this relation while silently swinging the rhythm.

XIII.

POSTLUDE.

If the music springs from within, . . . it will inwardly affect others.

The fingers should be governed by the mind's concepts, not the reverse. — *Schumann.*

PARENTS. Parents little realize the problems to be solved by the music-teacher who strives to have his students understand and demonstrate the moral, intellectual, and musical ideals involved in a true music education. No other class of teachers comes into closer touch with the mental conditions and aptitudes of the individual student, and few other teachers have equal opportunities for reaching and helping the individual thought of their students, because most teachers are engaged in class, and not individual, work.

Music-teachers and the children both need the especial help of the parents. To help both child and teacher, parents should make every effort to attend the lessons as often as possible. This attendance at lessons is very necessary in order to know whether the teacher is competent

in respect to a knowledge both of his special subject and pedagogic science and art. But attendance at lessons is more necessary in order that the parents may understand the child's work, and also whether the educational problem to be solved deals with the general ability of the child to think and study rightly, or concerns music-thinking and expression alone. A child may seem to be progressing very slowly in his music-study, or may even appear to be standing still, not because of any inability to think music, for in that respect he may be very apt, but because of the seeming absence of a capacity for clear, concentrated thinking in general. Hence, such a condition of mind also lacks the knowledge of how to study. The true teacher, discerning this, may be giving, seemingly, very little musical work because of his effort to bring out the child's real capacity to think clearly, logically, and continuously.

Now, if the parents are looking for "quick returns" for their investment in the form of "skipping around" on a keyboard, they might be very much disappointed unless they take pains to attend the lessons and find out just why the "skipping around" is being delayed for a season.

The knowledge of the mental condition of the child, of the nature of music-study, thinking, and expression, and of the processes for their

development, which the parents gain through attendance at the lessons, will prevent them from looking for wrong results and "quick returns," and at the same time prepare those who are musically educated, to be of real help to the child in his home study.

HOME STUDY.

Parents are prone to make another mistake which attendance at lessons would correct. They expect the child to come from his first lesson not only with sufficient knowledge of how to study, but with abundant material for "practice." A moment's serious and intelligent reflection will show any thoughtful and reasonable parent that this is a great mistake. In respect to any other study such an idea would never suggest itself. How, then, can it be expected that in a study so abstract as music, involving so many elements of thought, the child should from the very first lesson — or from many lessons, in fact — learn how to study or even how to practise?

If lessons consisted in telling a child that a certain white or black key is to be struck with a certain finger so many successive times, it might reasonably be expected that the child could go home and sit down and "practise," and be held morally responsible for any failure arising from thoughtlessness or indolence. This is neither music-study nor music-education; they

are something quite different, something with which such work may or may not have any connection; and when parents gain even a little glimpse of the mental elements involved in *music*-study, *music*-thinking, and *music*-expression (technique), they will see that the larger part of the student's work must be done in the classroom, or under individual guidance, for a comparatively long period. Usually children come to the study of music after they have been in school, engaged in other studies, for a time; and parents are apt to forget how long a time it takes for children to gain a sufficient understanding of any given subject, and a knowledge of *how* to study, to enable them to do home work without guidance. A number of teachers in a certain school in New York State were recently withdrawn from classroom teaching and set to work helping students, individually, to *know how to study*. The results, after a comparatively short time, have been so markedly beneficial that the school officials would consider it a great calamity to be compelled to go back to the old plan.

According to long observations, the writer is convinced that it is not lack of ability in respect to any given subject that hampers most children, but simply and solely lack of knowing *how* to study; and the experiment which is being carried on in the school referred to above,

simply corroborates this conclusion. In music-study, — as in every other study, — therefore, the first and most essential work for the true teacher is to lead the child to an understanding of *how* to study; and parents must recognize the fact that this cannot be done in a moment.

NUMBER OF LESSONS.

This work of helping the child to know how to study is hindered by infrequent lessons. Parents seem to think it sufficient if the child goes to a music-teacher for an hour lesson once a week. The result is, the teacher makes a desperate effort to get a comprehension of a week's work into the child's thought, so that he can go home and "practise" from one to two hours a day. This is really a subject for the Society for the Prevention of Cruelty to Children to investigate. A moment's serious reflection will show how utterly absurd this is, and must be; and such an idea would not be entertained for a moment in regard to any other subject of study. The ideal plan for most children is daily lessons of not more than fifteen or twenty minutes. If for any reason this cannot be carried out, then the two or three short lessons by the teacher should be supplemented at the home. This can be accomplished by having an assistant teacher, or by the parents themselves, if they are musically prepared and will take the trouble to attend

the child's lessons with the regularly employed teacher.

RELATION TO SCHOOL STUDIES.

The enormous demands that private and public school studies make upon the time and thought of children stand as a constant impediment in the way of the child that wishes to pursue any study outside his regular school curriculum. If it does not entirely prohibit any such study, it certainly militates against daily or frequent lessons. It should be possible, however, to adjust the private and public school studies so as to meet the needs of such students as wish to pursue art studies, for instance, outside the schools. This just adjustment and coördination of studies can be brought about if the parents, the patrons of these schools, would make a strong, persistent, and united effort.

CLASS OR PRIVATE STUDY.

In the earliest stages, the work can be done as well in small classes of four or five students as in individual instruction, providing the general mental condition of the students is comparatively the same. This removes one of the most important objections to daily lessons, viz., expense.

TIME.

No law can be laid down for the time necessary to develop a *conceptive* understanding of the monophonic work thus

far outlined. It is safe to say, however, that the average child will require at least two years, and many even a longer time.

It is to be understood that "conceptive understanding" is to be taken literally, and the term refers here not only to music, but also to a technical development in which the demands for individuality of arm, hand, and finger action, and ease and freedom in their harmonic and rhythmic relations go far beyond the usual requirements. In other words, conceptive understanding means pure musicianship, and a music-technique governed by music-conception.

POLYPHONIC STUDY.

The author is thoroughly convinced that pure two-voiced polyphony is the next step in the development of a genuine musicianship. Whether this study shall begin before the completion of the monophonic study herein outlined, must depend entirely upon the mental condition of the student. The author very firmly believes, however, that time will eventually be saved in the case of the average student, if the essential work of this monophonic outline is first thoroughly mastered.

TEACHERS' MATERIAL.

The Teachers' Material, which, for convenience, is published in a separate volume, is intended to be sufficient in quantity and variety to meet the general

needs of illustration and practice. It is expected, however, that all teachers will supplement it with material from every good and available source, in order to meet the greater or characteristic needs of single students, or special classes of students. A list of songs, monophonic studies, and other practical material for study, will be found at the end of that volume.

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